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LENT BY THE BOSTON MUSEUM OF FINE ARTS TO THE YALE GALLERY OF FINE ARTS

VENICE AND LONDON IN THE EIGHTEENTH CENTURY THROUGH THE EYES OF NATIVE TOWNSCAPISTS: ANTONIO CANALETTO'S "BACINO DI SAN MARCO" (ABOVE) AND HIS ENGLISH FOLLOWER SAMUEL SCOTT'S "THE THAMES AND OLD WESTCHESTER BRIDGE"

LENT BY MR. AND MRS. ARNOLD WHITRIDGE TO THE YALE GALLERY OF FINE ARTS



THE ART NEWS

FEBRUARY 3, 1940

ITALIAN *and* ENGLISH LANDSCAPES

The XVIII Century Tradition Illustrated at Yale

BY ALFRED M. FRANKFURTER

ONE must needs journey these days to New Haven to see, demonstrated as neatly and enjoyably as can be recalled, the tradition of eighteenth century landscape painting: its origins in Italy and more particularly in Venice, and its development in the country where, despite distance from the source, it bore greatest fruit—England. This is the exhibition, current until February 25, which the Associates in Fine Arts at Yale University have arranged in celebration of this year's Ryerson Memorial Lecturer, Mr. W. G. Constable, and with whose help the forty-odd paintings and drawings were selected.

What the compact New Haven show brings out primarily is the extraordinarily devious path traveled by one of the two distinct lines of landscape tradition from the roots in the Renaissance to its, to us, ultimate manifestations in Impressionists and Post-Impressionists. I refer to the Romantic landscape idea, that which might perhaps be termed *l'art pour la nature*, the stimulative nature-harmonies that come still from the distance in Paolo Veronese, that go on more distinctly in Domenico Feti and Salvator Rosa, that find their *settecento* expression in Magnasco and Guardi, and whose strains from them were picked up by Richard Wilson to be passed on to the watercolorists Girtin and Bonington, finally to burst out anew, and again refreshed by genius, in Constable, the father of Impressionist landscapes by Monet and Renoir.

This Romantic concept is first clearly shown here in Magnasco's unusually well-behaved piece of genre, *Landscape with Washerwomen* lent by Mr. Paul W. Cooley and, even more strikingly for revelation of its essential of rapidly flowing draftsmanship, in the only convincing attribution of a Magnasco drawing that has yet come to my notice, the *Shipwreck off Seacoast*, lent by the Paul Drey Gallery. For it was not only in the *al tocco* of his oils that Magnasco influenced Guardi, it must have been, in fact, much more in the principle of stenographically suggestive draftsmanship on which the whole force of Romantic stimulation was built. Mr. John Nicholas Brown's more placid but marvelously evocative Guardi pen-and-ink *Canal Scene in Venice* is the real link in the



LENT BY THE BOSTON MUSEUM OF FINE ARTS

ENGLISH XVIII CENTURY ROMANTIC LANDSCAPE DERIVED FROM ITALY: RICHARD WILSON'S "ITALIAN LAKE" (ABOVE) AND HIS STIMULATOR GUARDI'S "CAMPO DI SANTI GIOVANNI E PAOLO"

LENT BY MR. SAMUEL H. KRESS



tradition with the gifted English watercolorists.

On the other hand, the ultimate in Guardi's deft super-refinement of the "touch" style, seen in such a *capolavoro* in small scale as Mr. Samuel H. Kress' *Campo di Santi Giovanni e Paolo*, gave a generous impulse to Richard Wilson, the first English landscapist to travel in Italy, though the latter was more attracted by the innate nostalgic content of Guardi's more fanciful oils, the *capriccio* views compounded out of the wealth of natural scenery under varying light conditions, in the Lagoon and in the Veneto. Therefrom Wilson evolved a formula for sunset landscape fancies that served him for the English countryside as it did for the Italian lakes—creating the basis for the time-of-day idea in landscape painting which induced Constable to add "morning" or "late afternoon" to the title of some of his works and which finally ended in Monet's painting haystacks and Rouen Cathedral at each of the ten hours of daylight.

Yet all of this is but half of the New Haven exhibition. The other portion concerns itself with a more perishable, and one might well say unique, tradition, though nonetheless a fascinating and important one. It is that of the pure *veduta*, the townscape *per se* which emanated so strangely from the theatrical scene-painting of the seventeenth century by the Bibiena family with their rigid and sharp, though brilliantly illusory, perspective, to find a first, rather stiff expression in the broad canvases of the self-taught Udinese, Luca Carlevaris. Thence it bloomed superbly in the brilliant atmosphere of Canaletto, again a little more colorfully but with less genius for drawing, in his nephew Bernardo Bellotto's views of Saxony and Poland, and also in the most architectural yet least imaginative Venetian souvenirs of Marieschi. The Canaletto style was a great one, so much that it resisted anything but sheer imitation, as can be seen in its faithful but uninspired continuation by Samuel Scott. But Antonio's visit to England did prove to Englishmen that their country, to London itself, was worth painting—even though the teaching was not as effective as the Grand Tour Artists gleanings from Guardi on the Continent.

AESTHETIC VIEW *of* CHINESE PORCELAIN *from* SUNG *to* CH'ING

BY JEANNETTE LOWE

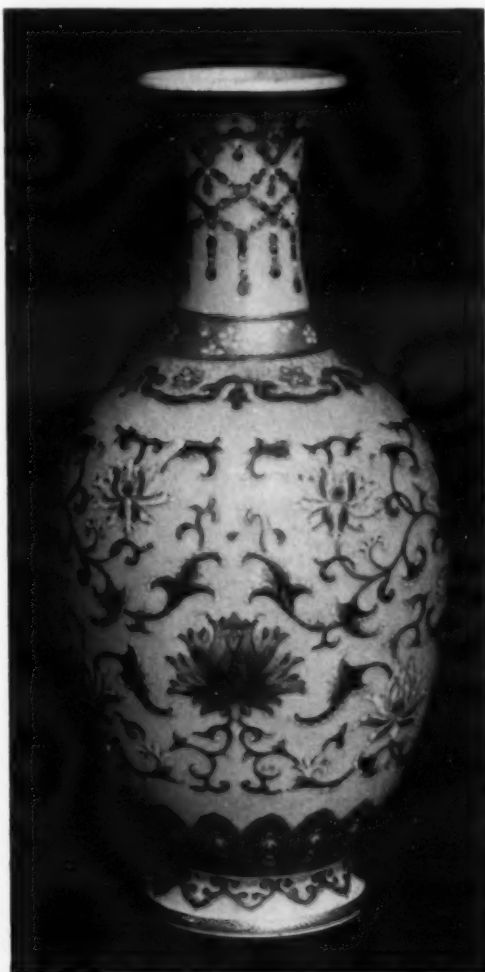
IN NO form of art is the preëminence of the Chinese more striking than it is in ceramics, where ability to fashion a shape amounts to intuition, and is hardly less vital in a vase or bowl than the decoration of its surface. That the vigor and freshness of early Chinese porcelains surpasses the work of the decadence is obvious, but it is significant that even the late wares of China served Europe as inspiration in the beginning of its own porcelain industry. In the exhibition of Ancient Chinese Porcelains which is current at Tonying & Company, the proportion of early works is large, for there are ten works of the Sung dynasty, and although in the entire group of fifty-six there is material to follow the changing phases of taste from the tenth into the eighteenth century, it is in these Sung porcelains that one feels the greatest creative strength. In them there is the instinctive sense of line and shape, the magical manipulation of color which makes these Chinese works of art particularly accessible to Western sensibilities.

One need not entangle oneself in the ramifications of a symbolism unintelligible to the ordinary Occidental, but can enjoy these porcelains quite simply for themselves. Nor for the aesthetic appreciation of them is it necessary or particularly interesting to become involved with the riddles of the archaeologist, who dogs one's footsteps in the earlier funerary pottery of the Han dynasty. Then such works were so influenced by bronze forms that they hardly seem to enter the sphere of purely ceramic art. Here in these few Sung pieces are a handful of objects which tell the story of the sure hands which moulded them with such feeling for truly plastic form.

The immediacy of this quality is particularly sensed in the Ting ware bowl, with its marbleized grey and white glaze, which though it runs freely over the surface of the bowl, both inside and out, is controlled at the rim in a gently meandering scallop. This specimen of the Sung dynasty is one of three known examples of its kind in this country. Also of the Sung group is a K'o censer, a delicate blue-green with a crackle, its handles a dark reddish brown like iron rust. There is a faintly incised pattern in the pair of

pottery vases of a shadowy-blue color, and on top of the glaze another design follows a liquid form in sunset red which would seem to be accidental except that one can see that it has been done twice in the same manner.

Another group of five Sung bowls and shallower dishes play upon the color theme of purple, running the gamut from a deep tone of this color



EXHIBITED AT TONYING & COMPANY
FAMILLE ROSE VASE, CH'EN LUNG



EXHIBITED AT TONYING & COMPANY
TING WARE BOWL WITH MARBLEIZED GREY AND WHITE GLAZE, SUNG DYNASTY



EXHIBITED AT TONYING & COMPANY
TING WARE BOTTLE, MING DYNASTY

through lavender to blueish purple. This is all Chün ware, as distinct from Ting, made in a different province and one of the key wares of the Sung dynasty. These examples are stronger and heavier than the pure and beautiful pieces of Ting mentioned above, but in their simple shapes, suitable to hold bulbs, they make a singularly lovely variation of one type. The most elaborate shape as yet, chronologically, is a six-foiled bowl of purplish color running into rose and blue, and it is one of the rare pieces.

In the three classifications of the Ch'ing dynasty which dates from 1644 and lasts into our own time in 1912, the largest number in this exhibition were made under the able and enlightened emperor K'ang Hsi who contributed an unusual amount of imperial patronage to the development of the arts, dying in 1722. Most of the important types of porcelain of his era are represented here and especially charming are the accessories of the painter and calligrapher in the group of water stands and coupes of the shade called peach-bloom. The variation of shades in this narrow range is not large, but the peach-bloom deepens into a greenish color in one of the writer's waterstands, and marks the subtle difference of hue which is possible in ceramic art.

The large group of *sang de boeuf* objects, the familiar deep ox-blood is seen in a variety of forms, small beakers, bottles and vases of baluster and club shapes. These and the pair of three-color dogs are all of the reign of K'ang Hsi. The gallery emphasizes the importance of the K'ang Hsi large figures of Kwan-yin and a child. This Chinese madonna stands forty-five inches high, one of the largest and finest of its kind known. It is here shown publicly for the first time in this country.

The small objects such as cups and saucers, mostly of the K'ang Hsi reign, recommend themselves for their delicacy, not only of shape and decoration, but because they are so fragile and thin that one wants to touch them. Other articles of domestic use are a group of five plates, these of the short reign of Yun Ch'eng who followed K'ang Hsi. These are ruby-back, of a type

(Continued on page 22)

Pan-American Debut: Complete U. S. Show of Argentine Art Today

BY ENRIQUE PRINS

THE plastic arts in that part of South America which is now the Republic of Argentina had their beginnings when the conquerors from the Old World were in power, and throughout the past two centuries a combination of foreign influences from England, France and Italy—often greatly aided by government subsidies to artists for European travel—have been grafted upon a growing domestic art, established at the end of the last century in Argentine schools. What has developed from these crossed traditions can be seen at the Virginia Museum of Fine Arts in the first comprehensive exhibition in the United States devoted solely to contemporary



EXHIBITED AT THE VIRGINIA MUSEUM OF FINE ARTS, RICHMOND
THE GRAPHIC ART: "LA PROMESANTE" BY ELBA VILLAFANE

Argentine art. The idea of having such an exhibition originated when, in 1935, the Hon. Alexander W. Weddell, the United States Ambassador to Argentina, who is a Trustee of the Museum, presented to the Museum library a copy of the catalogue of the Twenty-fifth Annual Argentine Salon. Mr. Thomas C. Colt, Jr., Director of the Museum, thereupon suggested that the work of Argentine artists be shown in Virginia, a suggestion which bore fruit when, with the coöperation of the Hon. Dr. Felipe A. Espil, the Argentine Ambassador, an invitation was extended to the government. The arrangements were carried out by a commission headed by the Hon. John Alexander de Marval.

Our Argentine artists of today do not form a homogeneous group, nor do they show signs of responding to a racial instinct, the characteristics of which, so far, are not well defined. As may be supposed, our cosmopolitan population has been divided into many distinct entities, with manifold and diverse aspirations, and, moreover, a similar phenomenon has occurred in the case of the artists, springing as they do from various origins and stocks. Not a few, to be sure, have remained loyal to ideals of other periods, and continue their work maintaining these ideals. In passing, let us cite Fray Guillermo Butler, a meticulous painter with a fine sense of color, tender and mystical who is represented in Richmond by three paintings; Gramajo Gutierrez, an eloquent and vivid illustrator of rural themes. Alfredo Guido,



EXHIBITED AT THE VIRGINIA MUSEUM OF FINE ARTS, RICHMOND
THE ARGENTINE SCENE: ANTONIA PEDONE'S "EL ABROJAL"

who shows both paintings and graphic arts, Emilio Centurion, Jorge Soto Acebal, all painters of authentic merit, are examples of proven worth and individual style, honest and sincere. The same may be said of Jorge Berystain, two of whose portraits are shown here.

Cesario B. de Quiros, an able and indefatigable contributor and a robust artist, has shown in diverse ways an unequivocal proof of his ability. Spontaneous, facile and prodigal, his Muse does not fail him either in times of arduous difficulties or momentous decisions. Agile and youthful, he has studied and traveled all during his active life and at all times success has been his. He is therefore a significant painter. And many others might be mentioned if space permitted.

And so we arrive at the present period of our art, in which schools, tendencies, techniques, and even ideals have multiplied in the metropolis and have been discreetly spread abroad; a period in which we hold, year by year, an official salon, which was founded in 1911 with its accompanying prizes and purchases and in which a number of important and organized



EXHIBITED AT THE VIRGINIA MUSEUM OF FINE ARTS, RICHMOND
THE SPANISH TRADITION: JORGE LARCO'S "SAN MARTIN"



EXHIBITED AT THE VIRGINIA MUSEUM OF FINE ARTS, RICHMOND
PAINTING IN HEROIC SIZE: "LA ESCALERA" BY RAUL SOLDI

groups participate. Amongst these are the Society of Watercolor Painters and Etchers, the Society of Plastic Arts, the Society for the Advancement of Fine Arts, the Fine Arts Association, and others of lesser note. This period is characterized by numerous exposition rooms, with a continuous interchange of works, with examples of national art alternating with foreign ones, throughout the entire year; in which each group holds its salon, with its own jury and prizes, all definitely encouraging to productivity.

Buenos Aires, advancing beyond what would be, possibly, her natural and logical position, is establishing spiritual bonds with the great centers of art. At least she is endeavoring to attain, and later to hold, such a position. And thus with the evolution of ideals and culture a growing art is arising among contributors of modern tendencies. It is a type of art which tends to impose its style, its concepts, its theories and its techniques here amongst us, as it has already done in older centers. The youth of this country has not escaped this aesthetic trend, which, under different designations, is interpreted, judged and valued with comparative freedom. Naturally and inevitably the advances and recognized successes in more renowned centers have had their echoes in our own. Public opinion, the critics, imported reviews which are debated and assimilated—all have contributed to stimulate the modernistic trend and its many followers.

This is not the place to analyze far-reaching
(Continued on page 19)

their contemporary *animaliers*—the Assyrians.

From the collection of Mrs. William H. Moore comes a beaker of greatest interest, for not only is it datable from an inscription (ca. 955 B. C.), but it also shows on the bottom part an ogre mask that resembles at many striking points the *t'ao t'ieh* which is such a conspicuous and important feature of early Chinese art. This use of the ogre mask is by no means unique: it appears likewise on another beaker in the Paris market, more crude, but approximately of the same date; and also, and of far more importance, a gold lion mask found in Azerbaijan, lent to the exhibition by Mrs. Moore. It is too early to determine the date with any confidence, but Arnold Lawrence regards it as between the fourteenth and twelfth centuries B. C., and it is so superior in definition and composition to the lion and ogre masks which have appeared on the recently discovered gold and bronzes of the region east of Luristan that the date seems justified. That the appearance of the ogre mask in Iran possibly antedates its appearance in the Far East, brings up a question of most serious interest and tends to support the theory of Borovka that the figure was originally Iranian and is evidence of western influence in the early arts of China. Indeed one of the merits of the Baltimore exhibition is the number of such challenging problems which it presents.

No precise date has been agreed upon for the magnificent bull's head belonging to Mrs. Christian R. Holmes, one of four known, which show a powerful and plastic naturalism combined with

An Iranian Festival

Brilliant Baltimore Exhibit of 4600 Years of Persian Art

By ARTHUR UPHAM POPE

A REALLY distinguished exhibition of Persian Art, worthy in its own way to be compared with its famous predecessors, was recently opened in Gilman Hall, Johns Hopkins University. It includes only 180 items as against approximately 1,000 at the Philadelphia Exhibition, 1926; 2,500 at London, 1931; and over 24,000 at Leningrad, 1935. Nonetheless the Baltimore Exhibition takes an honorable, even important place in the series by virtue of a variety of merits, especially its selectivity, for a high standard has been maintained. Objects have been chosen from a wide range of sources for their maximum beauty and demonstrative value, and the material has been comprehensively distributed, this being the first loan exhibition of Iranian art in this country to include prehistoric arts. There are many unpublished pieces and several sensational ones; the balance between periods, media and styles is well maintained, the installation is charming, original and well lighted.

One little cup from Nihavand which dates somewhere around 2700 B. C., shows how decorative talent and ceramic skill were combined at this early date in the service of primitive religion and its elemental formulae. Yet the Nihavand pottery had a good 1500 years of ceramic history behind it. The beginnings of art on the Iranian Plateau were indeed remote.

The exhibition provides the first chance the public has had to see several famous, never-before-exhibited examples of the Luristan bronzes, an unprecedented find which created such a stir in 1929—"the greatest discovery of Near Eastern Art in my lifetime," wrote Professor Sarre. From the collection of Mrs. Christian R. Holmes come two quite remarkable beakers, that show a skill in repoussé work, and a vivid and masterly drawing which are not equalled by anything else from this region in the west of Persia. In the depiction of animal life the artists of Iran found one of their most congenial tasks, and the feeding deer and frightened eaglet on these two pieces are rendered with a naturalism, simplicity and intensity not surpassed even by



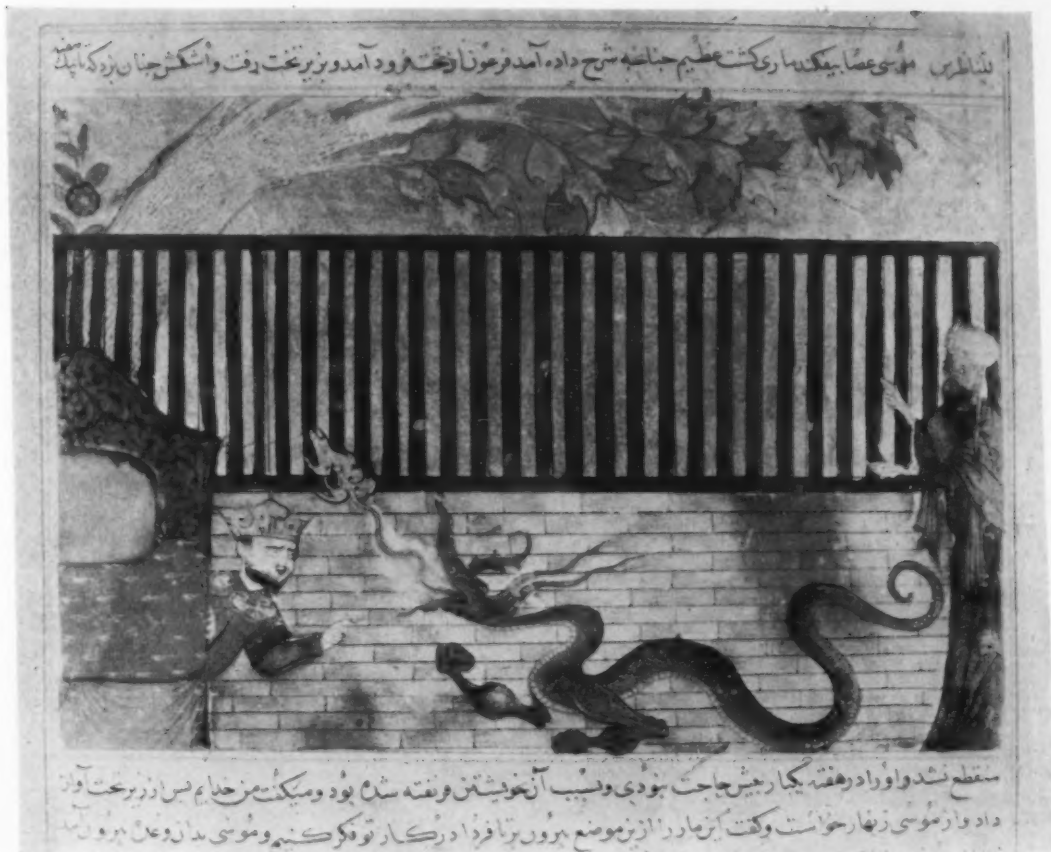
LENT BY MRS. CHRISTIAN R. HOLMES TO JOHNS HOPKINS UNIVERSITY, BALTIMORE

REPOUSSE BRONZE SITULA FROM EAST LURISTAN, NINTH CENTURY B.C.

a magnificent monumentality. The Sasanian unicorn head of Dr. Phyllis Ackerman's initiates a series which can now be traced all through the art of mediaeval times, even into the Metropolitan Museum Unicorn Tapestries, and throughout, the unicorn plays the same rôle as "Purifier of the Waters."

Very little Achaemenid metal has survived, but there are several pieces at this exhibition, the most notable being the deep silver dish, in reality a wine bowl, lent by Joseph Brummer, one of a set made for Artaxerxes I, as the inscription on one of the set, already published by Prof. Herzfeld, shows.

A few objects display the continuity of art during the Selucid, Parthian and Sasanian periods, clearly showing the temporary invasion of Hellenistic motifs which were brought in largely by Alexander's conquest but which, despite their intrinsic merit, were ultimately swallowed up by the national Iranian renaissance in Sasanian times (220 to 650 A. D.). This period saw the reassertion of the Iranian national idiom in art which always tended away from the naturalism at which the Greeks were supreme, emphasizing instead pure decoration and design. It was a point of view, however, that respected reality and maintained a connection with the world of fact, however much that fact was simplified, refined or interpreted. In practically all of their art the spirit of the original theme lives and can be greeted like a refrain in the final result. Iranian abstraction, unless it was in some of the wild provincial pottery, never grossly violated the normal visual expectation, but rather exploited it with all the resources of a controlled imagination, and gave to it the dignity and monumentality that a slowly matured conventionality so often bestows in Asiatic art.



LENT BY PARISH-WATSON & COMPANY TO JOHNS HOPKINS UNIVERSITY

"MOSES PREVAILING OVER PHARAOH," PAGE FROM A MONGOL "JAMI AT TAVARIKH"

A few examples of handsome pottery show the insufficiently known work of the ninth and tenth centuries, revealing the influence of the Chinese in pattern and color schemes, and their precious

tutelage, which started the Iranian ceramists on the path to their special triumphs. By Seljuq times (1050 to 1220) the Persian potters are quite on their own, producing a series of genuine masterpieces in all techniques, like the quite stunning Aghkand plates lent by Kelekian and Kevorkian, and the cavaliering plate belonging to Parish-Watson (reproduced on the cover of this issue); some heroic in quality, some as delicate as a passage of eighteenth century music, like the delicious little bowls and cups in miniature style — that witness the growing authority of the book illumination — which gradually displaced the monumental style. A bowl of this type lent by H. Khan Monif shows a horizontal band of cavaliers, dashing through the shrubbery; and there is a most unusual green jug that is probably from Nishapur.

The Seljuq period, which is now recognized as one of the great moments not only in Iranian art, but in all art history, is represented by a number of other notable examples. A very Gothic-looking

coffer with applied figures, belonging to Mr. R. Stora created great interest at the London Exhibition. The *Alp Arslan Salver*, lent by the Boston Museum, a great silver basin, bears one of the most precious inscriptions in Iranian art, stating that it was the gift of the queen to that extraordinary young monarch, one of the greatest men Persia ever produced, in the year 1066 (459 H.), and was the work of Hasan of Kashan. It is a pivotal piece for the history of ornament in general, metalwork and calligraphy in particular. It is an outstanding piece because of the epic power of the great inscriptions, and of the vivid drawing of the animals and of the foliate scrolls.

Three pieces of Seljuq silks show a variety in both technique and artistic conception, which justifies the claims advanced by textile experts that, all in all, this was the period of the highest accomplishment in the textile arts.

For sheer magnificence of color, beauty, sumptuous materials, exquisite draftsmanship, and impeccable technique, the textiles of the Safavid period have for centuries been regarded as, on the whole, the finest products of the loom. They lack the solemn intensity of the Seljuq pieces, the sense of original power; they never achieve such a perfect balance between foreground and background pattern, nor such a subtle variety in texture, achieved by using merely design elements; but in every other respect, the Safavid textiles are unchallengeable, and here there is one of the most impressive groups ever shown.

The two velvets from Yazd, the great rival of Kashan as a textile center, for sumptuous color, delicacy and perfection of composition surpass anything that Europe ever attempted in this medium; and three tapestries from Kashan, the only relatively intact pieces that have survived, are shown together for the first time. They help solve a number of problems in textile history and especially the close relations of the textile design to miniature painting, illumination and the designing of both carpets and faience mosaic. These tapestries justify the remark of Thomas Herbert concerning the textile art of Kashan that "nowhere in the world was there any better designed, or better colored." Historically the most notable piece in this group is the handsome satin, lent by Parish-Watson, the only dated (1571)

(Continued on page 19)



LENT BY D. G. KELEKIAN TO JOHNS HOPKINS UNIVERSITY

PISTACHIO GREEN AND RED VELVET PRAYER RUG WITH FLORAL MOTIFS, PERHAPS FROM ISFAHAN, XVII CENTURY

Eclectic Exhibition Tri



LENT BY MR. & MRS. JULLIARD MCDONALD
TO THE SAN FRANCISCO MUSEUM OF ART

THE history of painting during the past seven centuries in general, and the history of the collective taste in painting of the inhabitants of the Bay Region in particular, are reviewed in two important exhibitions current in San Francisco. In the one, a joint enterprise of the California Palace of the Legion of Honor and the M. H. de Young Memorial Museum, the entire period is covered by a splendid display of major loans from European and American sources; in the other, at the San Francisco Museum of Art—where emphasis has always been placed upon the contemporary product—is a loan exhibition of nineteenth and twentieth century painting and sculpture owned by private individuals and museums in the San Francisco vicinity.

Celebrating the fifth anniversary of the San Francisco Museum, the showing of contemporary art has been gathered from the homes of over seventy lenders and includes over three hundred items. It falls, naturally, into two sections: the nineteenth century European forerunners and the



LENT BY THE W. H. CROCKER ESTATE TO THE SAN FRANCISCO MUSEUM OF ART
AN AMERICAN MODERN AND A FRENCH "FATHER": "PINK BLOUSE" BY EUGENE
SPEICHER (TOP); CEZANNE'S POST-IMPRESSIONIST "VIEW OF L'ESTAQUE" (ABOVE)



LENT ANONYMOUSLY TO THE SAN FRANCISCO MUSEUM OF ART

diverse European and American contemporaries who follow, more or less, the traditions established by their predecessors. Although the exhibition is largely made of the art the people live with, the sum of the different tastes of the collectors adds up, interestingly enough, to a really representative survey of the contemporary field. To examples of the French school, always popular in this region, have been added works by leading German and other Continental artists, while the product is present in a representative group.

Among the "Forerunners" are included French canvases by the Romantic, Delacroix, the Impressionists, Manet, Monet and Pissarro, a liberal showing of Van Gogh and Renoir, and paintings by Cézanne, Degas and Gauguin. The German Liebermann, the Swiss Holder, and the Belgian Meunier are also present.

Most of the offshoots of contemporary Paris are, of course, present in the work of Bonnard, Braque, Dufy, Utrillo, Derain, Matisse, and naturally, Picasso. But the

Germans, and the Russians, productive of written theory as well as of painted and sculpted documents, are here too in the persons of Archipenko, Beckmann, Chagall, Hofer, Kandinsky and countless others. And there is, too, a liberal spattering of Italians, Hungarians, Spaniards and, as might very well be expected, Mexicans. The roster of American paintings of excellent quality looks, of course, like a check list of a Whitney Museum Annual.

Those who formed the collections represented in this show have displayed as discriminating a taste for sculpture as for painting. Here the Germans, Barlach, Kolbe, Marchs, Lehmbruck and Sintenis make a brilliant showing, and the French masters of this art include Bourdelle, Brecheret, Despiau, Laurens and Maillol. There are the Polish Zadkine, the Italian Bugatti, and the Yugoslav Mestrovic. Among the Americans, such familiar builders in clay and carvers in stone as Epstein, Edmondson, Zorach, Wheelock, Laurent and Putnam are present as is the ever diverting product of Calder which is so classified.

PATTERNS OF THE XIX AND THE XX CENTURY: VAN
GOGH'S "CYPRESS AND FLOWERING TREE" (LEFT);
MATISSE'S "GIRL WITH GREEN EYES" (BELOW)

LENT BY MISS HARRIET LEVY TO THE SAN FRANCISCO MUSEUM OF ART



Trio in San Francisco



LENT BY THE HACKLEY ART GALLERY, MUSKEGON, TO THE CALIFORNIA PALACE OF THE LEGION OF HONOR



LENT BY THE JOHN G. JOHNSON COLLECTION TO THE M. H. DE YOUNG MEMORIAL MUSEUM

PETULANT NATURE, QUATTROCENTO AND NOW: "TORNADO" BY CURRY (LEFT); GIOVANNI DI PAOLO'S "SHIPWRECK" (RIGHT)

Quite different is the tone of the other exhibition, for if the San Francisco Museum's exhibit adds up to a survey of recent art as found in the homes of collectors in the neighborhood, the display which is shared by the de Young Museum and the Palace of the Legion of Honor is composed of pieces of historical as well as contemporary interest gleaned from museums and from collections which are in themselves private art galleries.

The exhibition, which is shared by the two organizations for budgetary reasons, should be considered as one, and, indeed, it is treated as one in the catalogue illustrations which are chronologically arranged and in the admirable catalogue introductions written by Dr. Walter Heil and others. It was the original intention to have a much more modest array displayed to demonstrate the reasons for the inevitability of certain trends in modern art, but the fact that European loans from the New York World's Fair and some important American loans were available, led the trustees of the two municipal galleries to undertake the ambitious task of presenting, within the limits set, a commendably complete survey of the history of painting.

Although the pictures are divided between the museums, there is pro-

PENSIVE WOMEN: COPLEY'S "MRS. NATHANIEL APPLETON" (RIGHT); DALI'S "THE IMAGE DISAPPEARS" (BELOW)

LENT BY THE JULIEN LEVY GALLERY TO THE M. H. DE YOUNG MEMORIAL MUSEUM

gram in the division, as Dr. Heil points out: the group in the Legion Palace has been chosen to demonstrate the course of European painting in general and the logic of all its changes through the centuries; in the group at the de Young Museum, particular emphasis was put on revealing the ever-recurring differences which existed during the same time between prevailing tendencies and even between the trends within one school.

The contrast between the Sieneze idealized poetry Daddi whose Crucifixion from the Platt Estate is shown, and the delicate realism of the not much younger Van Eyck in the Ince Hall Madonna demonstrates that period alone does not determine style in painting, as the contrast between the majesty of the seventeenth century French and the genre of their neighbors just to the North reveals that it is not only a matter of geography. The diverse trends in the Netherlands were synthesized by a Rubens who was able to effect a wedding of North and South and become, to use Dr. Heil's words, "perhaps the greatest 'European' artist who ever lived." Again, it can be the rebel rather than the combiner of styles who will cause a sudden change, as Courbet, with the statement, "I never saw an angel in my life," gave impetus to a realist movement.

Space does not permit a listing here of the exhibits, most of which are familiar to readers of these pages as foreign loans to the two World's Fairs of last year, or as capital treasures of American collections.

LENT BY THE FOGG MUSEUM TO THE CALIFORNIA PALACE OF THE LEGION OF HONOR



New Exhibitions of the Week

PATSY SANTO: A ROMANTIC UNSOPHISTICATE

TO DETERMINE the genuineness of the naïveté of a modern primitive painter is getting to demand a distinction as ticklish as the Lawn Tennis Association's definition of amateur standing, but in the case of Patsy Santo, the Vermont erstwhile laborer and present housepainter who is making his metropolitan debut at the Marie Harriman Gallery, there can be none of the plaguing questions of possible affectation in a style at once poetic, painterly and endearing. This forty-seven-year-old Sunday painter, native of Italy but in America since he was twenty, has fortunately always lived far enough away from urban sophistication to allay any suspicion of a deliberate "primitive" style, now that such simplified drawing, primary color and generally naïve treatment have become the fashion among a whole school of contemporary French painters who should, and do, know much better.

Consequently his charming nature idylls, dealing chiefly with the wintry countryside and with animal life, uncommonly forthright in the relation of the artist to his subject, may be appreciated as utterly unsophisticated expressions of a considerable inherent gift, never trained beyond the rudiments of craftsmanship—rather than of technique. Santo never makes the mistake of persistent repetition of archaic human figures, quaint in single examples but more often than not tiresome in frequent replica, which is the greatest fault of city-dwelling amateur painters, even unto Rousseau and John Kane. His elegant deer, his lakes, his rainstorms all have a quality of nature uninhibitedly seen, in strong, simple color harmonies as pregnant and catchy as the rhythm of a country dance.

Apart from the fact that recent history proves that housepainters ought to be encouraged to make a career of the fine arts to the exclusion of anything else, I think there is something refreshingly new and, more than that, of a singular

aesthetic value in Santo's unassuming art. He boasts that rare coördination of an innate artistic sense, probably an Italian heritage, with the untroubled simplicity artists have ever too often forgotten.

A. M. F.

BLATES' BOLD FORMS AND RESTFUL SCENES

ARBIT BLATES, a Lithuanian whose life as a painter has been spent mostly in Paris, is holding an exhibition of his work at the French Galleries. A large number of these paintings are landscapes in which the strength of the underlying structure is never lost sight of whatever the artist's interest in the detail of foliage and fields. The general tone is subdued but it never becomes muddy or confused, for Blates accents his view of mountains and the slope of hills with color which is rich and brilliant. *Paysage Catalan*, for instance, presents the dark greens of the countryside but one's attention is caught by the pattern of bright red roofs which attract and hold the eye.

Blates' strokes of the brush are boldly suggestive, and the bare branches of trees strongly designed. *A la Frontière Espagnole* is a typical work. Here the twisted branches in the hands of such a painter as Soutine would tell some story of pain or troubled spirit. There is such a painting of his now at the Bignou Gallery which reminds one of Blates for the boldness of its trees and rich color. But in the Blates painting the trees are subordinated to the whole painting, and if their dark pattern is seen bleakly, sunlight touches the peaceful fields beyond them, and the hills are folded into shapes that rest the eye under a sky streaked with clouds. Two paintings of the Tuileries recreate the rich green of trees and incorporate the roof line of the Louvre strongly into the composition. *St. Germain des Prés*, painted from an unusual angle, uses the bold line of the church against the sky and the

color as a whole is well handled to emphasize the interrelation of its parts.

J. L.

GAY HUNTING SUBJECTS ON TOILES DE JOUY

TOILES de Jouy, the printed cottons of France which were made from 1770 to 1830, and which reflected with such imagination and variety the social, aesthetic and even political life of the times, are being shown by Elinor Merrell. The twenty-five examples exhibited are all of hunting scenes, and in their red, mauve, blue and sepia designs they mirror the widespread interest in the sport, and the demand of the public for scenes of the hunt to use as wall decorations, for upholstery and for bed hangings.

Such artists as Horace Vernet and J. B. Huet drew the designs for these materials, and factories from Brittany to Alsace, from Normandy to Montpellier as well as at Jouy threw themselves into printing scenes of boar and stag hunting, duck shooting and all phases of the departure and return from these events which were enjoyed by many classes of society. One toile called *Chasse Imperiale* is a portrayal of a party of royal hunters, while many of the others are fascinating documents of costumes worn by ladies and gentlemen of the court.

These printed cottons reflected hundreds of aspects of the times, for there was the greatest vogue for them. As the public interest changed from monarchy to the Directorate to the Empire, Toiles de Jouy follow its course, but from beginning to end hunting scenes were made, and no subject contains more of the essential grace and animation of these charming eighteenth century cottons.

J. L.

CANTU: A STYLISTICALLY APOSTATE MEXICAN

THE Mexican painter Federico Cantu whose paintings and drawings in monotype are now being shown at the Morgan Gallery, gives a hint in only one or two of his works of his native land. *Mexican Boy*, however, shows his feeling for the characteristic types of his colorful country. Although he worked as an apprentice to Rivera when he was a young boy it is a more European influence which one feels in most of his work. Particularly strong is it in the religious paintings which are his most ambitious ones. *Santa Veronica's Veil* is the most impressive, though the seriousness with which this artist works from one phase of his conception through to another makes itself felt in several works, particularly in the large *Triumph of Death* where one feels both El Greco and Tintoretto in the background of his mind.

Much gayer are his fantastic animal drawings, unicorns and centaurs who prance alone and together, full of life and movement. Cantu believes in them so completely that the spectator follows him with confidence into flights of the imagination which would strain one's credibility in a less gifted draftsman.

J. L.

THE LOTOS CLUB: EDITION OF 1940

THE Lotos Club has from its organization in 1870 been wishful of furthering the development of American art. It displayed the work of Martin, Homer, Blakelock, Hassam, and many others, and it was founded half a dozen years before the Society of American Artists under LaFarge began the same kind of refreshing de-



EXHIBITED AT THE MARIE HARRIMAN GALLERY

"END OF THE TRAIL" BY PATSY SANTO, THE "ROMANTIC PRIMITIVE" PAINTER

velopment for the poor, harassed exhibiting artist who had been without benefit of jury. Now the Reinhardt Galleries, in order to show what the Lotos Club's contemporary artists have been doing, hangs an interesting exhibition in which is comprised the work of the late Jonas Lie—*Polperro Harbor* and *Perce Rock*, Jon Corbino—*Rockport Circus*, Abram Poole—*Dominica*, which is a statuesque half-length of a colored woman, and Millard Sheets—*Spring Rain*. Costigan, Davey, Kronberg, Ballard Williams, Irving Wiles, Detwiler, Gordon Grant and others are among the painters. Among the etchers are Ernest Roth, two of whose splendid prints, *Bridge at Zaragoza* and *Anchorage at Carnugli*, are here; John Taylor Arms, who shows the texturous *St. Catherine's Belfry*, *Honfleur* and the attractive *Reflection at Finchingfield*, and Robert Nesbitt, whose *Sugar Maples In Snow*, a difficult problem on account of the too spidery limbs that might make for fuzziness, is well solved. J. W. L.

FIENE: VARIED PROGRAM IN VIRTUOSO RECITAL

ERNEST FIENE has not had a one-man show in New York since 1935. Then the Downtown Gallery showed oils of Wyoming and of New England and some strong Marinesque watercolors of Pike's Peak. At that time Fiene was slowly working out of his love for nocturnes. Now, as we see at the galleries of the Associated American Artists, in the most comprehensive exhibition yet given to his work, he has slowly worked out of his love for winterscapes, those oils in which, with accents and lines of deep black for crows, timber fences, and trees, he seized upon the iron appearance of the snowclad New England fields. He has worked out of this, admirably designed though it was, as can be studied in the five square feet of canvas called *Cattle and Crows* (shown at the San Francisco Fair), and into subjects that elicit greater versatility from his brushes.

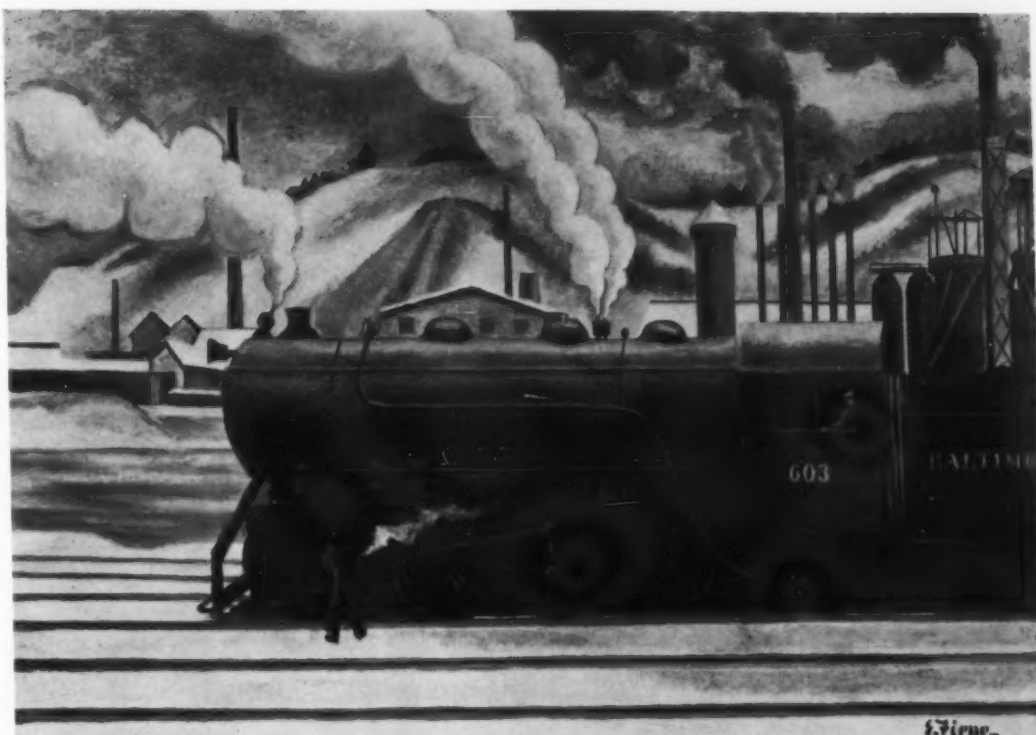
For Fiene is versatile. He not only is a forceful designer but uses color from one canvas to another in many different palettes. His technique can change ad lib. Few would suspect that the resonant watercolors of the Adirondacks—four gorgeous ones, *Storm Over Indian Pass*, *Mountain Stream*, *Sunset*, and *Keene Valley* gripped this observer no end—were by the same hand that did the equally effective, haunting, but starker oils, like *Yard Engine*, the virtuosic *Mirage*, *Newtown Church*, *Spring*, and *Apple Blossoms*, the four best notes in that medium.

Again the style shifts when Fiene paints the refugee problem. As in his composition now at the Whitney Annual, so here in *Immigrants* and *Whither?*, the former in tempera and the latter in tempera mixed with oil, the painter uses greenish and leathern faces, with both green and red outlines. The result, given the forms, is strangely like Renaissance dry fresco, with an admixture of Van Gogh color. Fiene's *Spring Evening*, by the way, is like Van Gogh in brushing and pattern.

What we especially like about Fiene's subject matter is that, while extraordinarily manifold and aware of current problems in the American scene, it has not allowed itself truck with the coarsening elements in which many of the American scene artists unfortunately flounder. In brief, Fiene is a virile, versatile painter who works with responsibility and refinement, creating, particularly in watercolor, a deep appeal. J. W. L.

PAINTINGS OF VENEZUELA BY BENNETT

RAINEY BENNETT'S show at the Downtown Gallery is the work of one of the younger group exhibiting here, and together with its intrinsic interest artistically, it marks a new step



EXHIBITED AT THE ASSOCIATED AMERICAN ARTISTS' GALLERIES

"YARD ENGINE," A PAINTING IN ONE OF ERNEST FIENE'S MANY MASTERLY MOODS

by an American artist working under the auspices of a great industry. With a commission from Mr. Nelson Rockefeller and the Standard Oil Co. of New Jersey, Bennett went to Venezuela last spring to record his impressions of this country which has been modernized industrially and mechanized by the Standard Oil Co. Given complete freedom as to his choice of material, Bennett describes the oil fields and derricks with the same sensitiveness to line and delicacy of color with which he recreates farmlands and jungle scenes, the activities in tucked-away villages and the modern buildings of an airport. One has a feeling of a country in a period of change, and it is rare that an artist is given a free hand to express himself with such material.

Mountains, Pre-Rain, Caracas is an admirable arrangement of plain and hills with the houses of a small town reduced in form, and completely integrated into the design. *Gingerbread near Milagro, Maricao* shows Bennett's spatial sense again, this time in the detail of buildings, the suggestion of vegetation, mercifully unlike the usual palms of tourist-artists, and the stretch of quiet water and hill beyond. Oil and watercolor seem to have mixed at last. J. L.

DECORATIVE SPLENDOR OF ANTIQUE SILKS

DAMASKS, brocades and brocatelles in profusion in the exhibition of antique silks at The Hayden Co. bear witness to a lifetime of collecting, and a connoisseurship which demands an appreciation of art as well as of craft. Here is a lampas, green and gold in a Gothic pattern, and gold Renaissance velvet and silk, so radiant that one is reminded that it is stuffs such as these which the Italians painted in the very works of art which are now in our midst at the Museum of Modern Art.

There is a Spanish armorial tapestry, about 1550, and a piece of Hungarian point in which the design is not only in the embroidery but in the discretion of the needlewoman who leaves a part of the canvas plain, and there is a piece of Sardinian material of a more peasant quality than one sees in the rich metallic weaves of some of these fabrics. The chef d'oeuvre of the collection is the huge wall hanging made under the patronage of William III for Boston House in the seventeenth century. But there are small velvet waistcoats in a cabinet which recall even more vividly a gentleman in past centuries. J. L.

THE STAGE DECOR OF THE XVIII CENTURY

A REALLY delightful and unusual exhibition in New York shows the drawings and watercolors for theater decorations of the eighteenth century at the Bittner Gallery. There are ink and sepia drawings by Quaglio, who designed for the Scala, and there are the three-dimensional architectural drawings of the school of Galli-Bibiena, in which the problems of perspective are dramatically handled. Joseph Platzer who worked in Prague is represented by a charming drawing for the fourth act of the *Marriage of Figaro*, and there is a rare pen and ink drawing, *Fantasia architettonica*, by Piranesi.

Each of these documents reveals the technique in décor of the time and is, as well, a work of art in itself, for the delicacy and imagination of the scenic artist of this century are to be found in the dynamic line and composition of his mise en scène and often in the soft shading which enhances his efforts of the third dimension. J. L.

THE NATIONAL ARTS CLUB NON-MEMBERS

FOR the first time in forty years the National Arts Club has opened its galleries to the work of living American painters who are not members of their organization. The effect of this large and lively show would be more novel in these staid surroundings were it not for the exhibitions of prints which occasionally appear here, and demonstrate that the members have been exposed to life outside of Gramercy Park. Many of these works have been shown before in New York, but it is a pleasure to see them again, nearly seventy-five strong, in this large group.

With such painters as Ogden Pleissner, Andrew Wyatt and Jay Connaway who seem entirely at home in the National Arts Club, there are works by the group of which Alexander Brook, Kuniyoshi, Morris Kantor and Katherine Schmidt are representative. Brook's *Cautious Visitor* is new to this observer and delightfully painted. A younger generation is represented by Waldo Peirce, Clarence Carter and Arnold Blanch.

William Palmer's *Horses* is strikingly designed, Paul Clemens' *Still-Life* lingers in the memory for its rich color, Irwin Hoffman's beautifully arranged *Hoing Tobacco* confirms the good impression it made in his recent show, and there



LENT BY THE LAYTON ART GALLERY, MILWAUKEE, TO THE BROOKLYN MUSEUM

EASTMAN JOHNSON GENRE: A NINETEENTH CENTURY "THE OLD STAGECOACH"

are dozens of the younger painters who make the show an unusually good one, particularly for one which includes so large and varied a group of artists.

J. L.

DRAWINGS AND PAINTINGS BY STERNER

HAROLD STERNER'S drawings at the Wakefield Galleries of the fine old houses of Charleston, Savannah and the Hudson River have all the architect's perception of architectural values, but they possess, too, a feeling for his subjects as works of art. They are not simply the setting forth of examples of the Greek revival in this country, with cold accuracy of detail, though that is all present, but there is an overtone of warmth in the artist's appreciation of line and proportion.

More revealing of his talent is the group of small paintings which constitutes about half the show. These too are concerned with the elements of architecture, but the delicate balcony of *Evening* holds its tiny figures who focus one's attention on the emotional values of the scene. So also in one or two others has a sense of the individual, alone, and a little frightened in an awe-inspiring world of high walls and open unprotected places. There is almost a Surrealist feeling in these cleanly painted, pale tinted watercolors, which are effective out of all proportion to their size.

J. L.

SCENES OF NEW ENGLAND BY DAGGY AND EATON

TWO artists share the walls at the Montross Gallery, in the landscapes of both of whom there is a strong feeling for New England. Richard Daggy, one of the leading lights of the Silvermine Guild, paints in clear, high tones of watercolor, interweaving his schemes so closely that in such a painting as *Four Apple Trees* the effect is like a tapestry, though the colors themselves have the transparency of stained glass. The basic pattern is a rhythmic one, using the line of hills and fields, and the whole effect very light-hearted and gay. *After the Frost* is the epitome of a small, snug New England town, self-sufficient no matter what the weather. In its communication of mood it seems to call attention to the comparative security of life in this small corner of a world where security is almost unobtainable.

Dorothy Eaton has indulged in a large number of flower paintings in this exhibition, turning them off as decorative and conventional expressions of a formula. The two or three scenes in which she has studied the look of people in small

towns are vastly more alive, and one called *The Band Concert* is charmingly observant in its portrayal of the community in the park. She has also painted a screen with originality, using a New England mill so that it fits into her landscape and makes an interesting subject for what is usually a rather unadventurous background accessory in the decoration of a room.

J. L.

KLEE'S SYMBOLISM CLEAR AND THOUGHTFUL

THE admirable thing about Paul Klee is that he never repeats himself. He never even comes close to doing it. Paul Klees have a way of being absolutely unrepeatable. This holds true both for subject matter and for technique. The artist having now reached the age of sixty, the Nierendorf Galleries are giving him a birthday party, in which the visitor will find some altogether different presents. Klee has had the courage, in days noted for their lack of discrimination and refinement, to be simple and patient. Suffering from an over use of the description "quaint and primitive," his art has much more to it than mere primitivism. Despite its superficial relation to automatic drawing, its terms are couched in unmistakable intellectuality and in delicacy of moral reflection. Where so many painters from Klee's part of the world are turgid in their style, he seems crystal clear.

An oil, like his *Diana* of 1931, has plenty of the subsurface symbolism which the clear waters of his technique bring out. Diana shoots her bow. If you look at the arrow over her head, you will notice that in the middle is an eye. This gives her to wonder whether, though the goddess of the chase, she should really be killing things—an act involving pain, if not brutality. The repercussion of the thoughts that assail her is shown in various thorn-like forms that have their points turned inward on her. Even her head falls in dejection and you will observe that she is losing her balance on the chariot wheel. A very twentieth-century composition, this, whose moral is already deposited in the brains of many, if not in those of the very young and the dictators.

There are at least four other remarkable paintings here: *End of the Woods*, which glows like a velvet batik from the orange core to the three or four other colors representing the fringes of the forest; *Urns*, 1922; *The Fruit*, 1932, painted on sacking and the twig to mother tree portrayed as an umbilical cord; and *Conquering the Heights*, 1939, an interpretation of the difficulties that come in tunneling under a mountain to the blue flag of victory, which the side-car already flies. For technical originality be sure not to miss *Strange Hunt*, of 1939, a watercolor wash on cloth.

J. W. L.

THE BROWN DECADES SEEN BY EASTMAN JOHNSON

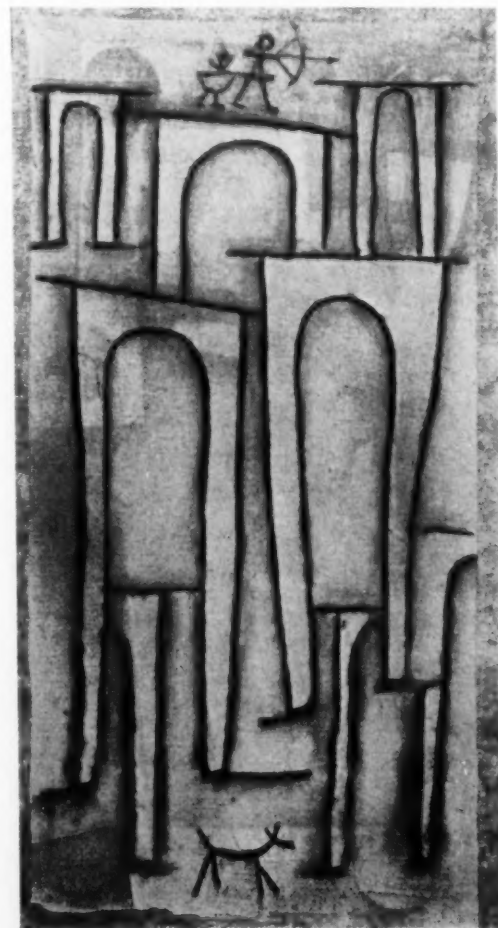
THE thought aroused by the impressively catalogued and arranged Eastman Johnson Exhibition at the Brooklyn Museum is this: how unnatural it is to expect a second-rate fashionable painter to survive, except as a curiosity or for the costumers?

Two years' dose of Düsseldorf, from 1849 to 1851, vitiated Johnson's painting at the start. He tried, realizing the tight, local-color conventions of that school, to draw away from it. He went in for transparent brown shadows and highlighted faces in the Dutch manner and even used light like an Impressionist. But ever and anon he would revert to type. *The Old Kentucky Home*, of the New York Public Library, painted in 1859 after he had done in a much better style the finer paintings of the Grand Portage Indians, proves this. And later in life, as John I. H. Baur, who seems to have found out everything worthy of research about Johnson, tells us in the catalogue, there are lapses into the horrid Düsseldorf genre style, like *The Old Stage Coach*, of 1871.

The hundred-odd items, oils and drawings, in this exhibition show us the work of a mediocre painter, whose worst is ghastly, and whose best ranges from the cute to the nice. The ghastly worst is obvious in *Hollyhocks*, of sentimentality all compact, and in the study of Milton's head, which is downright inexcusable. The cute paintings are *An Earnest Pupil*, of the Macbeth Gallery, and *The Little Convalescent*, a casual, unusual composition which is nicely handled. The series of paintings that stand up best are: (a) those of the Indians from Superior, Wisconsin, of the late 'fifties, and (b) the studies of men drinking.

Granted that Johnson's more impressionistic paintings, as, for example, *Study in Reds—Morning News At the Camp* and *In the Fields*, are not entirely negligible, his other work in genre reveals his sentimentality. Take *The Counterfeiters*. Ask yourself if you ever saw faces like those in real life. Undoubtedly no. Yet these are portraits

(Continued on page 20)



EXHIBITED AT THE NIERENDORF GALLERY
"THE STRANGE HUNT" BY PAUL KLEE

ART THROUGHOUT AMERICA

RIO DE JANEIRO: PAINTING BY PORTINARI

WHEN, in 1935, Brazil was represented for the first time at the Carnegie International, *Café* by Cândido Portinari won a prize and a wide acclaim, and last year the almost transparent red-brown earth tones of the same artist's well organized landscape, *Morro*, at the Museum of Modern Art's "Art in Our Time" exhibition attracted admiring attention as did his frescoes for the Brazilian Pavilion at the New York World's fair. So this painter, whose work has recently been seen in a large one-man exhibition at the School of Fine Arts in Rio de Janeiro, is not at all unknown to us in North America.

One of the artistic leaders of his country, and hailed by some as the Rivera of a Brazilian Renaissance, he was born in the State of Sao Paulo in 1903, has painted since he was eight years old, and has studied in the School of Fine Arts in Rio de Janeiro—where he now teaches—as well as in France and in Italy.

In the exhibition, visited by about 10,000 people, some 270 of his works were shown, including those mentioned above as well as decorations which he has made for the Ministry of Education building in Rio de Janeiro. Although he has not been making frescoes for long, his heroic style is well suited to that medium. His figures are large and dramatic, his backgrounds highly patterned, and his palette rich in cool tones and singing darks. Like the Mexicans, he cubes his forms and distorts his shapes to add to their effect of power, but he is an excellent draftsman, capable of being rigidly naturalistic as in a woman's head, *Retrato de minha mãe*, or decoratively abstract and whimsical as in *Figura e boizinho*. For the exhibition the Ministry has issued an informative illustrated catalogue.

NEW YORK: HARKNESS ARTISTIC BENEFICES

NOT least among the many grand but modestly performed philanthropies of Edward S. Harkness, whose untimely death at the age of sixty-six on January 20 has deeply affected wide circles, were his gifts of works of art to such institutions as the Metropolitan Museum, the Minneapolis Institute of Arts, the Brooklyn Museum and the New York Public Library. At Yale University, among the many other buildings which even during his lifetime were a monument to his active interest in educational matters, is the Gallery of Fine Arts.

He has always been very much interested in the art of Egypt, and the items by which he has enriched the collection of the Metropolitan Museum since 1912 include the complete Old Kingdom mastaba tomb of Per-Neb which, found at Sakkareh, has been completely reconstructed in the galleries of the Museum, as well as the noted collection of highly valuable Egyptian examples of the minor arts assembled by Lord Carnarvon.

As a private collector, he displayed great taste and excellent connoisseurship. Among his varied paintings representing many schools of art are the Gerard David *Annunciation*, from the Hohenzollern-Sigmaringen Collection and the *Portrait*

of Miss Farren by Sir Thomas Lawrence, formerly in the J. P. Morgan Collection, both of which were seen at the Masterpieces of Art Exhibition at the New York World's Fair. Other notable paintings which he owned are the exquisite little *Madonna and Saints* by the rare quattrocento master, Pesellino, from the Holford Collection, and a famous *Self Portrait* by Cosimo Rosselli. There are many other distinguished works of art in Mr. Harkness' collection which will come as a surprise to the public, for as a collector he was as modest as he was a philanthropist.



GIVEN BY MRS. JAMES SIBLEY WATSON TO THE ROCHESTER MEMORIAL ART GALLERY
FRENCH ROMANESQUE APSE FROM VIEILLE BRIOUDE, FRESCO XI CENTURY (ABOVE); THE APSE AND THE XII CENTURY TYMPANUM FROM THE SAME MONASTERY IN THE FOUNTAIN COURT OF THE ROCHESTER GALLERY



ROCHESTER: ROMANESQUE FRESCOS FROM FRANCE

RANKING in importance with the Catalanian apse in the Boston Museum and the Spanish panels in the Cloisters of the Metropolitan Museum as outstanding examples of Romanesque painting which have come to this country, and

providing the only opportunity of studying French fresco painting of the period in an American Museum, the apse of an eleventh century chapel and a tympanum of twelfth century date have been installed at the Rochester Memorial Art Gallery as the gift of Mrs. James Sibley Watson.

The apse decorations are from one of the chapels of an eleventh century Franciscan monastery in the town of Vieille Brioude in the region of Le Puy. Two zones of figures are crowned by a semi-dome dominated by a Seraph with outstretched hands and wings which may provide a clue for a possible interpretation of the subject matter: the vision of Isaiah, common in manuscript illumination of the period. Since Brioude was one of the pilgrim stops on the road leading to Santiago de Compostella, the artists of the region were subjected to cross influences from all directions and it is entirely possible that these frescoes, like so much other wall painting and sculpture of the period, were inspired, both iconographically and stylistically by manuscript sources. Miss Isabel C. Herdler of the Gallery staff writes "The lively rhythm of the folds of the gowns, the graphic suggestion of modeling in the bodies by the use of shadow tones and contour shading, and the free brushstrokes which enliven the conventions of the mural style make the figures (in this apse) a high expression of the great French Romanesque school. . . . In color the fresco is full of rich and warm tones of yellow and red earths, with blues and blacks for accent and contrast. The soffit of the window, crowned with a nimbed dove, has a foliated design which uses the entire palette of the medieval fresco painter and which also points to manuscript sources, for it is found innumerable times as a decorative motif on the columns and arch arcades of Carolingian canonical tables."

The fragmentary tympanum—which has been set up before the apse—is from the same monastery, but may come from a chapter house or from a refectory wall. Lighter in tone and less stylized in drawing it contrasts with the chapel and suggests a somewhat later date—perhaps the end of the twelfth or the early thirteenth century.

PORTLAND: DELACROIX EXHIBITION

DELACROIX is the subject of an exhibition and of a lecture delivered by Walter Pach at the Portland Art Museum. One of the finest paintings by the French Romantic to have crossed the Atlantic is the Museum's frequently published *Jesus on Lake Genesareth*, and for the present exhibition sketches of the same composition have been lent by Mr. Pach and by the Boston Museum of Fine Arts. The Chicago Art Institute has lent *Dante's Bark*, representing the artist's early period, and one of his later, more exotic pieces, *Arab Rider Attacked by Lion*. To enhance the educational value of the exhibition by presenting as full a story as possible, photographs have been used for purposes of comparison, and a series of colored reproductions illustrates further developments of the style espoused and in part created by this artist. Mr. Pach is one of the outstanding

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American authorities on the period, having recently edited and translated and edited the Delacroix *Journal* and written a volume on Ingres. Dr. R. F. Arragon of Reed College, Mr. Robert Tyler Davis and Mr. Walter Gordon have also lectured at the Museum in connection with this exhibition.

MINNEAPOLIS: THE UNIVERSITY EXHIBITS ABSTRACTIONS

PAINTINGS by American Abstract Artists," currently exhibited at the University Gallery, University of Minnesota, Minneapolis, shows the mark of European influence upon American Abstract Art. It reveals both the French tradition grounded on Cubism which has reached America through several different channels, and the influence of German abstraction, especially through the Bauhaus. From this institution comes a former teacher—Joseph Albers—to display two of his works, *No. 1 Reverse* and *Frames*. Werner Drewes, a student at the Bauhaus in 1921-22, is likewise represented by two canvases, *Composition 100* and *Advancing*.

Russian-born Ilya Bolotowsky, who painted murals for the New York World's Fair, has one painting in the display, entitled *Abstraction*. Hananiah Harari, who has exhibited in one-man shows in New York and Paris and who, at present, is teaching at the American Artists' School, is represented by *Railroad Signals*.

The exhibit is composed of over fifty works by forty-one artists, all of whom are members of the Society of American Abstract Artists. No attempt, of course, has been made in the University Gallery exhibition to cover the entire abstract movement in America, though the exhibition is a good indication of the proportions that the movement has attained.

ART EDUCATION THROUGHOUT AMERICA

NEW YORK: Under the joint auspices of the Department of Fine Arts of the Graduate School of New York University and the Pierpont Morgan Library, a special course will be delivered at the Library by Dr. Edgar Wind dealing with the tradition of Pagan and Christian mysticism. The series, entitled "The Iconography of the Renaissance," will include interpretations of the subject matter of the Raphael and Michelangelo paintings in the Vatican as well as discussions of earlier works. Dr. Wind is the Deputy-Director of the Warburg Institute, London.

Twenty-eight other graduate courses in the history of art comprise the unusually full and interesting program for the second semester offered by the faculty of the New York University department.

SYRACUSE: The College of Fine Arts of Syracuse University announces that \$3,325 in scholarships will be awarded to students in the annual competition to be held July 13 at Syracuse. Full details can be secured by writing to Dean H. L. Butler, College of Fine Arts, Syracuse, N. Y.

ST. PAUL: A series of lectures, "Style and Tradition in Modern Art," will be given by Professor Laurence Schmeckebier, Chairman of the Department of Fine Arts of the University of Minnesota at the St. Paul Gallery and School of Art during the month of February.

NEW YORK: Fourteen well known artists are offering a group of twenty courses in the theory and practice of art at the New School for Social Research. They include Amedée Ozenfant who is lecturing on "Art and Civilization," Meyer Schapiro on "Modern Painting," Paul Zucker on "Portrait and Self-Portrait," and Leo Katz who will discuss certain aspects of American art.

NEW HAVEN: Mr. W. G. Constable, Curator of Paintings at the Museum of Fine Arts, Boston, and former Director of the Courtauld Institute at the University of London, is giving the Ryerson Memorial Lectures on the History of Art at Yale University. His subject, connected with the exhibition current at the Yale Gallery of Fine Arts (see article on page 7), is "Eighteenth Century Italian Landscape Painting and its Influence in England."

LOS ANGELES: At the Otis Art Institute, a department of the Los Angeles Museum of History, Science and Art, Alexander Brook is conducting master classes in portrait and figure painting, open to professional painters as well as to advanced students in painting. Numerous other courses are offered by the faculty of the Institute which includes Ralph Holmes, Edouard Vysekak, George Stanley and E. Roscoe Shrader in the fields of painting, sculpture and illustration as well as in the applied arts.

NYACK: Ralph M. Pearson's Workshop is now offering, by mail, courses of instruction in painting, modeling and drawing. Instructions will be printed and illustrated with photographs and diagrams. When a lesson is completed, the work is mailed in and returned with a criticism and the next set of instructions. In addition, the Workshop is offering a mail course in Critical Appreciation which includes detailed analyses of the Rockefeller Center Art, the Orozco Murals at Dartmouth, the Benton Murals at Kansas City and other examples of American art.

Iranian Festival

(Continued from page 11)

textile of the sixteenth century that has survived until our own period.

In the arts of metal Persia scored some of its greatest triumphs. Here its feeling for the monumental and grandiose combined with impeccable techniques, and powerful forms were enriched by its superb decorative sense, giving rise to a whole series of vases, kettles, mirrors, coffers, but above all to ewers such as the austere twelfth century piece from the Lewisohn Collection and the sumptuous one lent by the University Museum. Of the imposing candlesticks, so well known from Mosul and Syrian work, only a few Persian examples survive, but they are conspicuously superior to the west Asiatic work. Three famous pieces are in this exhibition, of which the one lent by the University Museum, rendered in brass the color of pure gold, would easily pass for the precious metal itself, and such was the intent of the makers.

The section devoted to the art of the book is perhaps not equal in importance to the other sections of the exhibition. One misses pages from the great Demotte *Shah Nama*, not easily borrowed on short notice, and those magnificent manuscripts from the English, French, Persian and Russian collections which have made such a profound impression in the European exhibitions in recent years. But while America does have the largest number of the Demotte leaves, we cannot and never will be able to compete with the great foreign collections that have been the work of generations, sometimes even of centuries. Our interest is too recent and the opportunities now, too few; nonetheless here at Baltimore is a really extraordinary little book—Mr. Robert Garrett's *Zafar Nama*, adorned with the powerful yet exquisite miniatures which Akbar himself so profoundly admired, as his librarian records on the back page, where he also states that the miniatures are the work of Bihzad, that prince and magician among painters. Akbar's son Jehangir, and his grandson Shah Jehan equally attest their pride in this treasure by affixing their own signatures. Not often have three emperors, on a single page, paid their homage to the work of one artist!

Space did not permit of a serious exhibit of carpets, but five beautiful and characteristic pieces represent that admirable art, of which one brilliant Polonaise, lent by Kevorkian, and one altogether charming *millefleurs* on a rose ground, Vase carpet type, lent by Kelekian, are the most notable.

The whole exhibition justifies and illuminates that memorable statement of Professor Henri Focillon at the annual dinner of the American Institute for Iranian Art and Archaeology—"L'art de la Perse—c'est en meme temps regional et universel, traditionnel et inventif, monumental et delicat."

At a time when some of our American museums are on the whole sadly neglecting the arts of Persia, despite increasing activities of scholars in exploiting its history and the mounting enthusiasm and unanimity of artists everywhere, it was a timely contribution for the Johns Hopkins University to have organized a display of such high and convincing excellence; and Mr. Georges de Batz, who arranged the whole exhibition in a short time and under difficulties, deserves credit for a fine achievement. All reports agree that the students and faculty of the University, as well as the general public are finding the exhibition of surprising interest.

Pan-American Debut: Argentine Art

(Continued from page 10)

importance of our contemporary developments—rather let us welcome them. The new brings restlessness and doubt, but we must not forget that, in spite of prejudice, real talent will strive and triumph. On the other hand, we must assume that—genius aside—the vanquished would have fallen on any other field and despite their arms. The art which we still call modern has many apostles in our midst. They are impetuous spirits who, in their security in the present, must needs press ahead and overtake, in creating, even at the risk of finding that realities may not bring them their desideratum; and they have a right to their attitude. Pettorutti, Victorica, Spilimbergo, Larranaga, Larco, Basaldua, Horacio Butler, Soldi, amongst many—work by most of these artists is to be seen in the Virginia show—have already reached a prominent place which points to a promising future.

Sculpture, for obvious reasons a more difficult medium than painting, began rather tardily to show fruits in Argentina, but, with the beginning of this century, some men of promise make their appearance. Rogelio Yrurtia stands out for his vigorous conceptions and the intensity of his structural modeling, qualities which give his work an expressive saliency. He is an artist always sure of his technique, and his well conceived sculptures are to be seen in many places in Buenos Aires. Pedro Zonza Briano is skilful and at times brilliant, although his results are of unequal value. Alberto Lagos, a keen and penetrating psychologist, displays in his sensitive heads an intimate feeling for style, and they abound in grace and liveliness. Leguizamon Pondal, who is represented in the current exhibition, is a composed and distinguished sculptor, proud of being characterized by these qualities. Mention should also be made of Alfredo Bigatti, a modernist sculptor, whose tendency is toward a more advanced style, and of Cesar Sforza, sincere and robust in his group sculpture. Jose Fioravanti is another artist whose work can be found in the display. Eulogized by European critics of repute, he is one of our artists of greatest merit. Young, vehement and prolific many monument commissions have been given to him.

We could mention other names belonging to the contemporary school,

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men whose works are shown in the official salons, exhibitions and contests, but it would be wearisome to do so without being able to assign them their proper places which, in truth, are very varied.

Engraving deserves a foreground place among the fine arts in our country. From the middle of the past century onwards, it has had distinguished representatives. Since it has long become a well-defined branch of plastic arts, our National Academy of Fine Arts founded an engraving workshop in its precincts more than twenty-five years ago, under the clever supervision of Collivadino, a well known Argentine painter. The more recent High Institute of Fine Arts has a well equipped studio which carries on an enthusiastic program under the expert leadership of Alfredo Guido. Many of our best artists have devoted all their ability to engraving activities.

New Exhibitions of the Week

(Continued from page 16)

of men caught in the act. You would not find Mount, whose small genre figures were full of the most exact facial expressions, muffling such chances.

Johnson's best work, like *The Early Scholar*, of the Chester Dale Collection, and some strong crayon portraits on brown paper touched with white chalk, counts, but what a shame for an artist to be the glass of fashion—in this case, the epitome of the Brown Decades—and nothing else.

J. W. L.

ROUNDAABOUT THE GALLERIES: FOUR NEW EXHIBITIONS

WE ARE smitten with longing for something that there was not in the Arthur B. Davies show at the Ferargil Galleries. That something was the ineffably lovely sort of pastel—Italian landscape being usually the subject—of which Davies was past master and for which, this observer thinks, he will be most memorable. He did many other fine things, to be sure, was an innovator, an eclectic, a kind of latter-day LaFarge, a cubist, a student of dynamic symmetry, a designer of tapestry for the Gobelins, one of the guiding spirits in the 1913 Armory Show, and, when this indefatigable and refined artist did not spread the butter too thin, a fine painter. *Virgin Azure* and *Cinderella*, easily prove this, but it is a pity that some of the other paintings do not at all measure up to this high standard.

TWO groups of paintings by Alice Thevin who died two years ago are being shown at the Passadoit Gallery, one made in the United States and one in France bearing witness to the fact that she divided her time between the two countries. Winter landscapes wherever she painted them bring out an opalescence of color in woods and houses in contrast to the grey and white blanket of snow, which make these works the most interesting which are being shown. *Mountain Path*, for instance, catches the variation of evergreens even more prized by the eye than in summer when one expects greater richness of hue. This was painted in France, but is matched in interest by *Garden in Winter* which is a record of New England.

One of the French landscapes called *The Mills* is mainly interesting because of the artist's sense of perspective in handling the winding stream as it runs between green hills, with the picturesque old buildings of a town at its edge. Here, as in the winter scenes, Miss Thevin was successful in recreating the palpitating color of water with reflections of sky and land.

JOYCE MACNICHOL who paints animal portraits in pastel, with sittings either at home or in the studio, is showing a group of dog portraits at the Argent Galleries. The wire-haired fox terrier happens to appeal to this observer, and so do the cocker spaniels named *Punch and Judy*. Canine connoisseurs will differ as to individual excellence on the basis of subject matter. Aesthetically they are all equally well done, sympathetic as to particular characteristics, and rather unexciting in color.

Twelve members of the National Association of Women Painters and Sculptors are showing groups of four or five of their works. Dorothy Eisner's *Washington Square Chess Players* suggests the rabid absorption which seizes lovers of this game, be they active participants or merely gallery. Muriel Sibell, a Colorado artist, shows one or two watercolors and some drawings of the ghost towns of her state, which are delightfully interpreted in terms of the wide spacious landscape of the country and the contrast of ramshackle buildings which are crowded together.

OF THE three painters who are each showing a group of their works at the Studio Guild, Corinne Borchard excels in her sensitiveness to her subject and in the truth with which she recreates it. Her watercolors are mostly landscapes of New England, *October Approaches*, being a study of receding rows of crops, with an interesting sense of perspective, the eye being carried agreeably to the distant fields and hills. *Reflection* is also simply and directly handled, with no exaggeration of color in the tempting red of barns and outbuildings which are mirrored in the water.

Ise Halle's paintings are the result of a trip to Mexico and South American countries where she has recorded her impressions of certain types, such as *Brazilian Child*, and has also managed to paint Taxco with a certain degree of freshness. A night scene of this really charming though too blatantly picturesque town catches the twinkle of its lights as they mark the irregular levels of crooked, winding streets.

Recent Auction Prices

The auction sale of engravings and etchings in the collection of the late Clendenin J. Ryan which took place at the Parke-Bernet Galleries in two sessions on January 17 and 18 brought a total of \$156,205.00; the important items include:

NO.	ITEM	PURCHASER	PRICE
5	<i>Christ on the Cross</i> , engraving by Martin Schongauer	Richard M. Zinser, Brussels	\$3,000
11	<i>St. James the Greater Overcoming the Saracens</i> , engraving by Martin Schongauer	M. A. McDonald, N. Y. ...	2,000
17	<i>St. Sebastian</i> , engraving by Martin Schongauer	Richard M. Zinser, Brussels	4,600
33	<i>The Elephant</i> , engraving by Martin Schongauer	Richard M. Zinser, Brussels	2,400
46	<i>Adam and Eve</i> , engraving by Albrecht Dürer	M. Knoedler & Co., N. Y. ...	3,600
62	<i>The Virgin with a Monkey</i> , engraving by Albrecht Dürer	M. A. McDonald, N. Y. ...	1,900
112	<i>Self Portrait</i> , etching by Anthony Van Dyck	M. Knoedler & Co., N. Y. ...	6,600
116	<i>Phillipe, Baron le Roy</i> , etching by Anthony Van Dyck	Richard H. Zinser,* Brussels	6,100
138	<i>The Three Trees</i> , etching by Rembrandt Van Rijn	Richard M. Zinser, Brussels	6,700
146	<i>Christ with the Sick Around Him, Receiving Little Children</i> (The "Hundred Guilder Print"), etching and drypoint by Rembrandt Van Rijn	Charles Sessler, Philadelphia	4,500
151	<i>Portrait of Clement de Jonghe</i> , etching by Rembrandt Van Rijn	M. A. McDonald, N. Y. ...	3,000
160	<i>Christ Crucified Between the Two Thieves</i> ("The Three Crosses"), etching by Rembrandt Van Rijn	Charles Sessler, Philadelphia	4,300
182	<i>L'Abside de Notre-Dame de Paris</i> , etching by Charles Meryon	M. A. McDonald, N. Y. ...	3,600
*A collection of Sir Anthony van Dyck's etchings comprising twenty catalogue lots were first sold en bloc to Mr. Richard H. Zinser, representing the Print Room, Royal Library of Brussels, Belgium, for \$28,000.00. The commission that Mr. Zinser had from the Print Library was for the complete set of Van Dyck's intact, hence the following etchings that he bought were for himself only. They were then offered individually and totaled \$40,500 and were sold to various buyers.			

Paintings and sculptures and art objects from the collection of the late Clendenin J. Ryan were sold at auction at the Parke-Bernet Galleries in three sessions on January 19 and 20 and brought a total of \$213,242.00; some of the leading items follow:

NO.	ITEM	PURCHASER	PRICE
116	<i>La Voix Interieure</i> , bronze statue by Auguste Rodin	Rebecca Dumphy, N. Y. \$	1,800
118	<i>Joy of the Wathes</i> , bronze statue by Harriet W. Frishmuth	M. Knoedler & Co., N. Y.	1,600
120	<i>Play Days</i> , bronze statue by Harriet W. Frishmuth	W. W. Seaman, Agent ..	1,600
205	<i>Dr. Alexander Lindsay of Pinkieburn</i> , oil painting by Sir Henry Raeburn	Macbeth Gallery, N. Y. ..	7,500
208	<i>Miss Chatheme Chichester</i> , oil painting by George Romney	N. Y. Private Collector ..	9,200
212	<i>King George IV</i> , oil painting by Sir Thomas Lawrence	Charles Sessler, Philadelphia	9,900
215	<i>Lady Frances Wyndham, Afterwards Lady Burrell</i> , oil painting by John Hoppner	M. Knoedler & Co., N. Y.	7,250
219	<i>Michelle de France, Wife of Philip the Good, Duke of Burgundy</i> , oil painting by a Master of the Burgundian School, Early XV century	M. Knoedler & Co., N. Y.	14,000
220	<i>Portrait of a Young Lady</i> , oil painting by Andrea Solario, Milanese, ca. 1506	M. Knoedler & Co., N. Y.	16,000
228	<i>The Crucifixion</i> (Golgotha), oil painting by Giovanni Battista Tiepolo, painted 1755-60	M. Knoedler & Co., N. Y.	10,000
230	<i>Portrait of a Man</i> , oil painting by Filippo Mazzola, Venetian XV century	M. Knoedler & Co., N. Y.	7,500
264	An important series of twelve Limoges painted enamel plaques by Nardon Penicaud depicting scenes of the Passion after engravings by Martin Schongauer	Macbeth Gallery, N. Y. ..	7,800
270	<i>Architecture</i> , bronze statuette by Giovanni da Bologna	Arnold Seligmann & Rey, N. Y.	2,200

COMING AUCTIONS

Holden et al. Whistlers & Other Prints

ON THE evening of February 7 the Parke-Bernet Galleries will disperse by public sale a collection of etchings in which the largest groups comprise works by the celebrated James Abbott McNeill Whistler, by Charles Meryon, who immortalized in copperplate medium the old buildings of Paris, by James McBey, called a master of light and space, and by Childe Hassam, in whose etchings there is, as in his paintings, the

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Cezanne	House of Lacroix	9 1/4 x 11 1/4
Cezanne	Still Life	8 1/2 x 7 1/4
Chardin	Grace Before Meals	7 3/4 x 9 3/4
Crivelli	Virgin and Child	8 1/4 x 13
Daddi	St. Catherine	9 3/4 x 7 1/2
Davies	Meadows of Memory	13 x 9 3/4
Durer	Young Woman	8 1/4 x 12 3/4
Eakins	Will Shuster	9 1/2 x 7
Gauguin	Reverie	8 x 11 1/4
Gauguin	Tahitian Scene	12 1/2 x 10
Ghirlandaio	Sasseti and Son	9 x 13
Goya	Don Manuel Osorio	10 x 13
Hals	Claes Van Voorhout	10 x 12 1/2
Hogarth	Graham Children	8 3/4 x 7 3/4
Holbein	Edward VI	7 3/4 x 10
Kuhn	Clown	6 1/4 x 14 1/4
Lippi	Annunciation	12 x 7
Metsys	Flight to Egypt	4 x 5
Picasso	Mother and Child	8 1/4 x 10
Rembrandt	Self-Portrait	8 1/2 x 11
Renoir	By the Seashore	8 x 10 1/4
Renoir	Cup of Chocolate	10 x 12 1/2
Renoir	Grand Boulevards	9 3/4 x 8
Renoir	Therese Berard	7 1/4 x 9
Renoir	Self-Portrait, 1872	8 1/2 x 11
Renoir	Self-Portrait, 1897	6 1/2 x 8
Rubens	Virgin and Child	8 1/4 x 11 1/4
Sassetta	Journey of the Magi	9 x 6 1/2
Seurat	The Sideshow	10 x 6 3/4
Sheeler	American Scene	9 1/4 x 7
Titian	Cardinal Granvella	8 x 10 1/4
Van der Goes	The Holy Family	8 3/4 x 7 1/2
Van Eyck	St. Francis	5 3/4 x 5
Van Gogh	The High House	10 x 12
Van Gogh	Night Cafe	9 1/2 x 7 1/2
Veneto	Portrait of a Man	8 x 10 3/4
Vermeer	The Milkmaid	8 x 9

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shimmering atmosphere of Impressionism. The sale comprises prints collected by the late Edwin B. Holden of New York, property of R. L. Skofield of Greenwich, property sold by order of Wiley, Willcox & Sheffield, attorneys for an estate, and examples from two other private collections.

Cunningham et al. Furniture & Decorations

THE Parke-Bernet Galleries will disperse at public sale on the afternoons of February 9 and 10 a collection of English and American eighteenth century furniture, Georgian and other silver, choice antique hooked rugs, Chinese porcelains, and Oriental rugs, from various owners including Mrs. James Cunningham of Locust Valley, L. I., Joseph McInerney of San Francisco, and Mrs. Herbert C. Wright of Plymouth, Mass. Preceding the sale the collection will be on exhibition from February 3, Sunday excepted. The antique hooked rugs include most notably two fine large examples worked with floral sprays and medallions in a pleasing choice of colors on buff fields. Typical of the large group of English eighteenth century mahogany furniture are a pair of Heppelwhite chairs in the French taste, a Chippendale pole screen with a panel of early eighteenth century shepherd and shepherdesses petit point, a rare George II "lion-mask" tester bedstead, and a Chippendale break-front library bookcase. There is also some American eighteenth century furniture.



CUNNINGHAM SALE: PARKE-BERNET GALLERIES
CHIPPENDALE MAHOGANY KNEE-HOLE DESK WITH CUPBOARD

Chinese Porcelain: Sung to Ch'ing

(Continued from page 8)

called egg-shell which suggests the delicacy of their character. Their decoration of flowers and fruits is realistic in a sense, but it is not like the soulless naturalism which the painting of porcelain in Europe reached during the nineteenth century.

The precision of this type of decoration in which a botanist could identify the species exactly is present in the enamelled wares of the *famille verte*, *noire* and *rose*, all of which are represented in this exhibition. In many of them the design is admirably distributed, and one cannot but be struck by the dexterity and bravura of the work, whether or not it communicates to one the deep feeling of the earlier wares of the Sung dynasty. But one feels that as soon as European influence makes its appearance even the fine finish and the command of the material do not make these works as fresh and interesting. However, they have had long popularity, and in such pieces as the small vase which is of the *famille rose*, a floral design on a café-au-lait ground, the scale of the pattern is charmingly adapted to the piece and the general effect one of great elegance. This is one of the few examples of the reign of Ch'ien Lung, the last ruler of the Ch'ing dynasty.

There are gaps here in the continuity of the porcelains made in China between 960 and the beginning of the nineteenth century. No claim is made that the progression is complete, for there are but two pieces of the Ming dynasty, one of the greatest eras, certainly the greatest from the standpoint of chromatic force. Nor is there representation of the Yüan period, though among the earlier pieces of Sung is one pale green glaze which might well be of either dynasty. But it is possible to see the general direction in the few fine and typical examples which have been brought together from several periods, beginning with the time when the potter was not tempted to strain for an effect, but created his shapes with the delicacy of poise and sure touch of the Sung artist, and ending in the burst of magnificence of the eighteenth century, when no technical feat dismayed the ceramist.

ANNOUNCEMENT

Because of the widespread popularity of, and growing response to, the Picasso Issue of The Art News, it is now in its Second Printing.

Those who plan to visit the Picasso Exhibition now current at the Chicago Art Institute will find copies available there at 25c.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
ACA, 52 W. 8.	Tromka: Paintings, to Feb. 10	
Ackermann, 50 E. 57.	Sporting Paintings, to Feb. 15	
Alonzo, 63 E. 57.	L. Kremp: Paintings, Feb. 5-Mar. 9	
American Fine Arts, 215 W. 57.	Annual Watercolor Club Show, Feb. 9-25	
Argent, 42 W. 57.	Group Show: Paintings, to Feb. 10	
Artists', 33 W. 8.	Lucy Hourdebaight: Paintings, to Feb. 10	
Associated American, 711 Fifth.	Ernest Fiene: Paintings, to Feb. 10	
A.W.A., W. 57.	Polish Arts & Crafts, Feb. 6-Mar. 1	
Babcock, 38 E. 57.	American XIX Century Paintings, to Feb. 10	
Bignou, 32 E. 57.	Matisse; Modigliani; Utrillo: Paintings, to Mar. 1	
Bittner, 67 W. 55.	XVIII Century Theater Decorations, to Feb. 13	
Bonestell, 106 E. 57.	Group Show: Sculptors, to Feb. 17	
Boyer, 69 E. 57.	Group Show: Paintings, to Feb. 17	
Brooklyn Museum.	Eastman Johnson: Paintings, to Feb. 25	
	American Indians: Religious Paintings, to Mar. 31	
Buchholz, 32 E. 57.	Maillol: Sculpture, to Feb. 20	
Butler, 126 E. 57.	Mortrud: Paintings, to Feb. 10	
Carstairs, 11 E. 57.	Segonzac; Dufy: Paintings, Feb. 6-Mar. 2	
Contemporary Arts, 38 W. 57.	Max Schnitzler: Paintings, Feb. 5-22	
Cooper Union, E. 8th St.	"Four Thousand & One Buttons," Feb. 5-17	
Decorators, 745 Fifth.	Still-Life Paintings, Feb. 5-24	
Downtown, 113 W. 13.	Rainey Bennett: Paintings, to Feb. 10	
Eggleston, 161 W. 57.	Harry Waltman: Paintings, to Feb. 18	
Ferargil, 63 E. 57.	Arthur B. Davies: Paintings, to Feb. 10	
Fifteen, 37 W. 57.	Charles H. Pepper: Paintings, Feb. 5-17	
French Art, 51 E. 57.	Blatas: Paintings, to Feb. 10	
Eighth St. Gallery, 39 E. 8.	William Fisher: Paintings, to Mar. 1	
Eighth St. Playhouse, 52 W. 8.	Alice Gatine: Paintings, Feb. 4-17	
460 Park Ave.	Hammond: Paintings; A. Laughlin: Stained Glass, Feb. 5-17	
Grand Central, 15 Vanderbilt.	Miniaturists: Paintings, to Feb. 17	
	Louis Rosenberg: Drawings, Feb. 5-24	
Grand Central, Hotel Gotham.	Sidney Dickinson: Paintings, Feb. 6-17	
Grant, 175 Macdougall.	N. Y. Women Artists: Paintings, to Feb. 12	
Guggenheim, 24 E. 54.	Abstract Paintings, to Feb. 16	
Hammer, 682 Fifth.	Art of Faberge, to Mar. 1	
Harriman, 63 E. 57.	Palsy Santo: Paintings, to Feb. 10	
	Fuller Potter: Paintings, Feb. 5-24	
Hayden, 52 E. 57.	Antique Fabrics, to Mar. 1	
International Studio, 15 E. 57.	Hearst Collection: Italian Objects, to Mar. 1	
Keppel, 71 E. 57.	Dürer Prints, to Mar. 1	
Kleemann, 38 E. 57.	Ann Brockman: Paintings, to Feb. 29	
Kraushaar, 730 Fifth.	Louis Bouché: Paintings, to Feb. 20	
Julien Levy, 15 E. 57.	Gallery Group: Decade of Painting, to Feb. 4	
Lilienfeld, 21 E. 57.	French Masters: Paintings, to Feb. 10	
Macbeth, 11 E. 57.	Moses Soyer: Paintings, to Feb. 10	
Marchais, 40 E. 51.	Treasures from Tibet, to Mar. 1	
Matisse, 51 E. 57.	Modern French Paintings, to Feb. 10	
Elinor Merrell, 42 E. 57.	Hunting Scenes: Toiles de Jouy, to Mar. 1	
McDonald, 665 Fifth.	Bruegel: Engravings, to Feb. 15	
Metropolitan Museum.	Heads in Sculpture, to Mar. 3	
Midtown, 605 Madison.	8th Anniversary Group Show: Paintings, Feb. 5-17	
Milch, 108 W. 57.	S. Etner: Paintings, to Feb. 10	
Montross, 785 Fifth.	R. Daggy; Dorothy Eaton: Paintings, to Feb. 10	
Morgan, 37 W. 57.	E. Prescott: Paintings, Feb. 5-17	
Morgan Library, 29 E. 36.	The Fifteenth Century Book, to Mar. 2	
Morton, 130 W. 57.	Alfreda Storm: Paintings, to Feb. 10	
Museum of the City of New York.	Cathedral of St. John, to Feb. 14	
Museum of Modern Art, 11 W. 53.	Italian Masters, to Mar. 26	
National Arts, 15 Gramercy.	Non-Members: Paintings, to Feb. 9	
Newhouse, 15 E. 57.	Roy MacNicol: Drawings, to Feb. 10	
New School, 66 W. 12.	Quintanilla: Drawings, Feb. 4-17	
Nierendorf, 18 E. 57.	Klee: Paintings, to Feb. 10	
N. Y. Historical, 170 Central Park West.	Anniversary Exhibition, to Feb. 25	
N. Y. Public Library, Fifth.	Edy Legrand: Prints, to April 28	
O'Toole, 33 E. 51.	Stokely Webster: Paintings, to Feb. 10	
Passedoit, 121 E. 57.	Thevin: Retrospective Show, Paintings, to Feb. 10	
Pen & Brush, 10 E. 10.	Group Show: Paintings, Feb. 5-29	
Perls, 32 E. 58.	John Nichols: Paintings, Feb. 5-Mar. 1	
Rehn, 683 Fifth.	Henry Varnum Poor: Paintings, Feb. 5-Mar. 1	
Reinhardt, 730 Fifth.	Lotus Club Artists: Paintings, to Feb. 13	
Riverside, 310 Riverside.	Butler Circuit Show: Paintings, Feb. 6-25	
Robinson, 126 E. 57.	Anita Wechsler: Sculpture, to Feb. 10	
St. Etienne, 46 W. 57.	H. W. Hannau: Photographs, to Feb. 17	
Stern, 9 E. 57.	Ben Silbert: Paintings, to Feb. 10	
Steuben, 718 Fifth.	Designs in Glass, to Feb. 12	
Studio Guild, 730 Fifth.	Group Show: Paintings, to Feb. 10	
Tonying, 5 E. 57.	Antique Chinese Porcelains, to Feb. 29	
Uptown, 249 West End.	Young American Artists: Paintings, to Feb. 10	
Valentine, 16 E. 57.	Jules LeFranc: Paintings, Feb. 5-17	
Vendome, 339 W. 57.	Hans Mueller: Paintings, to Feb. 12	
Wakefield, 64 E. 55.	Harold Sterner: Paintings, to Feb. 15	
Hudson D. Walker, 38 E. 57.	D. Graeson: Paintings, to Feb. 17	
Walker, 108 E. 57.	Andrée Ruellan: Paintings, Feb. 5-24	
Weyhe, 794 Lexington.	B. Spruance: Prints, Feb. 5-24	
Whitney Museum, 19 W. 8.	American Art: Annual Exhibition, to Feb. 18	
Wildenstein, 19 E. 64.	Lovet-Lorshi, Sculpture, to Feb. 8	

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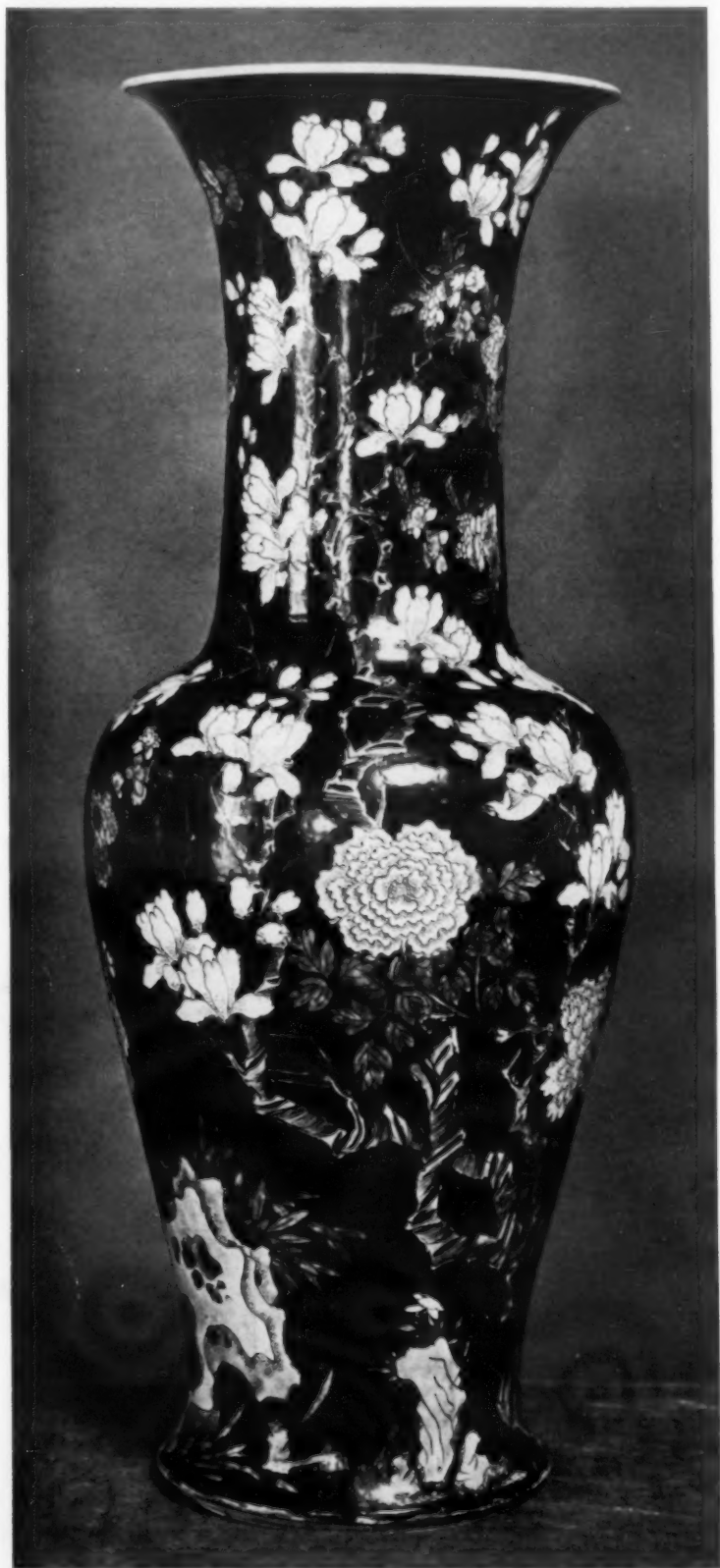
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